BOB JONES *University*

CONCERT, OPERA & DRAMA SERIES

PRESENTS

COMMENCEMENT CONCERT

with

The University Symphony Orchestra, Soloists, and Combined Choirs

Dwight Gustafson, conductor

March and Entry of the Guests from Act II of *Tannhäuser* .... *Richard Wagner (1813-1883)*

Wagner directed the first performance of his Romantic opera *Tannhäuser* in 1845. Like many of his operas, it is based on ancient legend and promotes the theme of unworthy man being redeemed through the love of a pure woman.

In Act II Tannhäuser has returned to Wartburg just before one of its famous song tournaments is to be held in its legendary Hall of Minstrels. As Elisabeth prepares to reign as the princess of the feast, the guests are led in ceremoniously to the dignified strains of the festival march. After all the lords, knights, and ladies have taken their places, they extol, "Joyfully we greet the noble Hall where art and peace forever reside. . . ."

Romance for Viola and Orchestra, Op. 85 .... *Max Bruch*
(1838-1920)

Jay-Martin Pinner, soloist

A child prodigy in composition and in piano performance, Max Bruch was already recognized as a composer at the age of twenty. He went on to establish a musical career as a conductor, teacher, and composer.

Although his output was varied, including operas, symphonies, choral works, songs, and chamber music, he seemed to have a special affinity for writing for strings. He wrote several concertos and similar works that featured solo string instruments, and today he is best known for his "G Minor Violin Concerto" and the "Kol Nidrei for Cello and Orchestra."

His "Romance for Viola and Orchestra" was originally written for that instrument in 1911. Its soaring melodic lines, lyric charm, sincere sentimentality, and beautiful scoring are typical of Bruch's style and hold great audience appeal.

Concertino for Clarinet and Orchestra,
Op. 26 .... *Carl Maria von Weber*
(1786-1826)

Alex Fields, soloist

When Weber first went to Munich, he met the celebrated clarinet player Heinrich Bärmann and began a lifelong friendship. The Concertino was a result of this meeting. The concert at which it was premiered was responsible for establishing Weber's reputation as a composer in Munich. The Concertino so impressed the King of Bavaria, Max Joseph I, that he ordered two more works for clarinet. (These became his two clarinet concertos.) The work was not only a hit with the king, but it apparently dazzled the members of the orchestra. Weber boasts in a letter written after this concert: "The whole orchestra seems possessed . . . every man of them wants me to compose a concert piece for his especial instrument." And it was no wonder, for Weber had brilliantly succeeded in exploiting the timbres, range, and the new flexibility of the clarinet, which was just then coming to technical maturity.

The Moldau (Vltava) .... *Bedrich Smetana*
(1824-1884)

This ever-popular work in the symphonic repertory represents the principal river of Bohemia, the Moldau (or *Vltava* in Czech). It is the second in a cycle of six patriotic tone poems in praise

of the countryside, legends, and history of Bohemia. The cycle is dedicated to the city of Prague, its capital.

Smetana suggested an outline of the work that traces the course of the river from the two springs at its source to the city of Prague and beyond. In its course, the ever-widening stream passes huntsmen on a chase, peasants celebrating a village wedding, wood nymphs and water nymphs frolicking in the moonlight, and then it becomes part of the frenzied turbulence of the St. Johns rapids. Finally, at its fullest it flows majestically by the Vysehrad, the castle which overlooks the river at Prague.

The beloved main theme of the river was long believed to be derived from a Czech folksong and has also been compared to the Jewish *Hatikvah*. However, recent research has discovered its origin was actually a Swedish folksong.

INTERMISSION*

Concerto for Trumpet and Orchestra .... ***William Lovelock***
(b. 1899)

Allegro
Moderato
Allegro

Dan Kirsop, soloist

His "Concerto for Trumpet and Orchestra" is just one of several concertos written for various instruments by this contemporary Australian composer. His other compositions include a symphony, chamber works, church music, band music, choral music, and even teaching pieces. Educated at Trinity College in London, eventually receiving a doctor of music degree, Lovelock also taught at his alma mater. In addition to his accomplishments as teacher, pianist, organist, vocal coach, choirmaster, and music critic, he has written several texts on music history and music theory.

This concerto is dedicated to John Robertson, the principal trumpet player for the Sydney Symphony, with whom he has recorded the concerto. In what may be described as a post-Romantic style with a tinge of contemporary dissonance, its three movements demand flexibility, warmth, and brilliance from its soloist as well as from the orchestra.

Te Deum for Double Chorus and Orchestra .... *Giuseppe Verdi (1813-1901)*

We praise Thee, O God; we acknowledge Thee to be
the Lord.
All the earth doth worship Thee, the Father
everlasting.
To Thee all Angels cry aloud; the Heavens, and all
the Powers therein;
To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy
glory. . . .

Verdi's *Four Sacred Pieces (Ave Maria, Lauda alla Vergine Maria, Stabat Mater,* and *Te Deum)* are, in effect, his musical epitaph. The *Te Deum*, the acknowledged masterpiece of the series, was his last finished composition. Verdi had long searched for a musical setting of this text that would satisfy him but found none. The high regard which he had for his own setting is evidenced in his alleged request to have its score placed under his pillow during his last hours.

In contrast to the consistently jubilant setting of most Te Deums, Verdi interpreted the text as a progression from joy to a sober plea for deliverance from wrath to come and finally to a serene confession of faith in God's mercy: "O Lord, in Thee have I trusted; let me never be confounded."

Program notes by Karen Wilson

FOUNDER'S MEMORIAL AMPHITORIUM
May 23, 1986
8:00 P.M.

•Chimes will sound and lobby lights will flash three minutes before the end of intermission.

Cameras and recording equipment are not permitted in the Auditorium during any performance.